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THE MORGAN COLLECTION

AS was announced in the daily papers of May 29, Mr. J. Pierpont Morgan has made known his intentions and desires regarding the preliminary disposition of the works of art sent by his father from Europe to this country last year. His formal announcement was made in the following letter addressed to the Trustees of the Museum:

May 27, 1913.

GENTLEMEN:

It is my desire that the objects of art left by my father should be exhibited for the benefit of the public as soon as may be. I know that it was in my father's mind to make a loan exhibition of them in the new south wing which is to be built, for which I understand that an appropriation has been assured by the Board of Estimate. A long time, however, must necessarily elapse before the construction of the new wing makes such an exhibition possible. I understand from various talks with Mr. Robinson that it is quite possible to arrange in the new northeast wing a temporary installation of the objects, which would be, while not of a final character, of great advantage to the people of New York, since it would enable them to see the things and get the benefit of them pending such final disposition as may be made of the objects under Mr. Morgan's

will. If it can be done, therefore, I should be glad to have the things shown at a loan exhibition to be opened some time early in the year 1914. I quite understand that the installation in the new northeast wing would be only temporary in character, and would not be as satisfactory as the more perfect arrangement which would be possible by waiting, but I am impressed with the fact that a delay of two years at least must occur if we decide to wait for the more perfect conditions, and it would be a pity to deprive the public for so long of an opportunity of seeing these objects.

Yours very truly,

J. P. MORGAN.

To this letter Mr. Robert W. de Forest, Secretary of the Museum, replied as follows in behalf of the Trustees:

May 28, 1913.

J. P. MORGAN, ESQ.,

DEAR SIR:

We have your letter of the 27th instant, containing your generous offer of a loan exhibition of the objects of art left by the late Mr. J. Pierpont Morgan, at The Metropolitan Museum of Art, and shall be very glad to arrange for the temporary exhibition which you suggest.

We are sure that the public will be grateful for the opportunity of seeing them promptly and will ap-

prove our giving their exhibition precedence.

It is perfectly understood by us, and will be understood by the public, that this in no way commits you or the other executors of Mr. Morgan's estate to any course in regard to their ultimate disposition.

Yours very truly,

ROBERT W. DE FOREST
Secretary.

From Mr. Morgan's letter it is clear that he has not yet reached a decision as to the ultimate disposition of this collection, as he is empowered to do by his father's will, and it is to be inferred that he does not intend to do so until after the temporary exhibition of which he speaks shall have been inaugurated. It is gratifying to know, however, that for a time at least the collection will not be broken up or divided and that the people of New York will be given ample opportunity to see and enjoy the most famous collection of works of art that has been brought together in our generation, remarkable alike for the wealth of important objects which it includes and the wide range of interest covered by them. The opportunity will be one which even the collector himself never enjoyed, for he never saw all these treasures in one place or at one time.

The cases containing these objects are still corded and sealed in the Museum, with the exception of those that contained the paintings now on exhibition. It is therefore impossible to give at present an accurate account of the collection from direct examination, but to gratify the widespread interest in the subject the following summary has been compiled from the lists accompanying the various shipments. Roughly speaking, these lists show a total of about 4100 objects, ranging in size from miniatures to large tapestries, which have been assembled from five places — Mr. Morgan's London residence at Prince's Gate, his country home, Dover House, the Victoria and Albert Museum at South Kensington, the National Gallery (in which the large Raphael was

formerly exhibited), and Paris, where many things were stored awaiting his final orders.

These objects may be divided into the following main groups: enamels, including the snuff-boxes and other small enameled *objets d'art* of the eighteenth century, classical bronzes and jewelry, bronzes of the Gothic and Renaissance periods, silver, metalwork, watches and clocks, jewels, crystals and objects in amber, Italian majolica, early French faïence, French and German porcelains, Chinese porcelains, Venetian glass, tapestries, furniture, ivories, small carvings in boxwood and honeystone, sculptures, miniatures, and paintings.

With the exception of the miniatures, the enamels constitute the largest section of the collection. Among them the Swenigorodskoi Collection is the most extraordinary gathering of Byzantine enamels ever brought together. When purchased by Mr. Morgan it consisted of 43 pieces, two of which he gave to the Louvre several years ago, and the gift was regarded as of such importance that he received special honors from the French government in recognition of it. The others are all included among the treasures now deposited in our Museum. In addition to these there are about 375 enamels, ranging in date from the earliest times through the seventeenth century, and including the wonderful Hoentschel Collection of mediaeval examples, which was purchased by Mr. Morgan two years ago. Eighteenth century enamels are represented by the collection of snuff-boxes, *étuis*, and other small objects. Of these about 150 are French and between 80 and 90 English, including a fine collection of Battersea enamels. Together with these may be mentioned the *cartes de bal* and *porte tablettes* in enamel, ivory, Vernis Martin, etc., of the eighteenth century, numbering 155 pieces.

The remarkable collection of bronzes, statuettes for the most part, and principally of the Italian Renaissance period, numbers about 260 pieces.

Including some fine examples of ancient jewelry and miscellaneous objects in gold

and silver, the collection of classical material, principally bronzes, numbers about 140 pieces.

Of objects in silver there are approximately 150. A large proportion of these are German of the sixteenth and seventeenth centuries, but there are also fine examples of the earlier periods.

A class of material which may be designated broadly as metalwork, including reliquaries, candlesticks, ewers, and other objects in bronze and iron, comprises about 50 objects.

The collection of watches and clocks includes about 260 specimens, and derives special importance from the number of early timepieces which it contains.

Another class of material may be described as jewelry and objects in crystal and amber. This numbers about 140 pieces, of which a large proportion belong to the Renaissance period.

Under the heading of ceramics may be grouped a collection of 120 or more pieces of Italian majolica of the sixteenth century, some 16 pieces of French faïence of the sixteenth century, a collection of French porcelains of the eighteenth century numbering about 350 pieces, about 330 specimens of Dresden porcelain of the eighteenth century, a collection of 44 scent bottles in Chelsea porcelain, English, eighteenth century, and 17 Chinese porcelains of the seventeenth century. Under this heading may also be noted the collection of glass, which consists of several examples of Arabic glass of the fourteenth century and 43 of Venetian glass dating from the sixteenth and seventeenth centuries.

Of large tapestries there are 39, ranging in date from the Gothic period to the latter part of the eighteenth century, and including superb examples from Knole Park, the Dolfuss, Kann, and other collections. In connection with these should be mentioned the French eighteenth-century furniture upholstered with Beauvais and other tapestries, of which there are two sets, one consisting of two sofas and twelve chairs, the other of three sofas and eight chairs. There are also two tapestry screens, three pairs of Aubusson portières, and five antique Persian rugs; and besides

the furniture just referred to there are thirty or more fine examples of French eighteenth-century work, including several which are decorated with Sèvres plaques, and a few of the Gothic and Baroque periods.

The ivories constitute one of the most important features of the collection, and one of those to which it owes its high reputation for the quality and rarity of its specimens. There are about 225 in all, of various schools and epochs, the mediaeval series being probably unsurpassed in any other collection.

The small carvings in boxwood and honeystone, medallions and reliefs, for the most part German of the sixteenth century, number about 45 pieces.

There are 27 pieces of Italian sculpture, for the most part of the Renaissance period, including several works by the della Robbias. The examples of French sculpture number about 50, and date from the Renaissance period through the eighteenth century, including, in this last division, beautiful and famous pieces by Clodion, Falconet, and Houdon. There are also examples of Netherlandish and German sculpture, and two small figures of the classical period.

Mr. Morgan's printed catalogue of his miniatures includes 844 items, but the collection was considerably increased after the publication of the catalogue, and today numbers nearly 900 specimens. This will undoubtedly be one of the most popular elements of the exhibition, not only on account of the beauty of the miniatures, but also because of the number of interesting historical portraits among them.

Finally there are the paintings, with most of which visitors to the Museum are already familiar. Those which are now being shown in the Gallery of Special Exhibitions will be transferred to the galleries containing the rest of the collection, and in addition to them the 14 decorations painted by Fragonard for Madame du Barry, and rejected by that lady, will be shown.

The above summary, imperfect as it is will at least serve to show what an un

paralleled service Mr. Morgan rendered to his country by bringing to it the wealth of artistic material which has been enumerated, and what a great event the exhibition of such a collection will be. It is too early yet to fix a date for the opening of the exhibition, but we hope to be ready in January.

For the exhibition of the Morgan Collection, practically the entire upper floor of the new addition of the Museum building at the northeast corner will be set aside, and plans which had previously been made for its occupancy will be deferred, the only exception being a small room adjoining the older building, which has been reserved for the portion of the Moore Collection now temporarily retired. About 20,000 square feet of floor space will thus be assigned to the exhibition, with a corresponding amount of wall space, in a series of splendidly lighted halls and galleries; and the public may be assured that the staff of the Museum will unite in making every effort to have the setting of the collection worthy of its great importance and its arrangement such as will bring out as effectively as possible the qualities of the various classes of material which it embraces. The plans that have been developed thus far to this end are purely tentative in character, and liable to constant change as the work proceeds. We are therefore not in a position to give any account at present of the proposed method of installation, though one point which will be of interest may be touched upon. It was the late Mr. Morgan's wish — indeed he made it a condition — that if he sent the famous Fragonard panels to the Museum, they should be placed in a setting like that in which they hung at Prince's Gate, and this will be done. The Prince's Gate room will be reproduced as accurately as it can be, the original paneling, cornices, and doors being used for the purpose, thanks to the generous coöperation of his son, and thus not only will the panels themselves be displayed in a most attractive manner, but the Museum will have, in this room, an added memorial of the great collector.

E. R.

THE ARMOR OF SIR JAMES SCUDAMORE

THE Museum added to its collection in 1911 two incomplete suits of Elizabethan armor, decorated in bands engraved and partly gilded, which came from an English manor-house, Holme Lacy, in Herefordshire. This was the ancient seat of the family of Scudamore-Stanhope, now represented by the Earl of Chesterfield, and here the armor had remained since the time when it was borne by Sir James Scudamore. Sir James, it may be mentioned, was well known in his day as gentleman usher at the Court of Elizabeth, and a personage of sufficient prominence to warrant Spenser's referring to him in the *Faerie Queene*. He was a man of means and we may safely assume that his panoply for tournaments and court ceremonies was prepared by the best artist-armorers. He is pictured in one of the suits in a full-length portrait in the possession of the present Lord Chesterfield (Fig. 3), and he appears in the second suit under the name of Mr. Skidmuer, in a contemporary colored drawing (Fig. 4), in the celebrated armorers' pattern-book — believed on weighty grounds to have belonged to the royal armory of Greenwich — now preserved in South Kensington Museum.

It is rare in these days to discover armor which belonged to definite personages, hence it may not be out of place to review as best we may the history of the present pieces. Probable it is that they never strayed far from the home of their owner. They may originally have been mounted on racks or manikins after the prevailing fashion and dismembered when Holme Lacy was remodeled, toward the end of the seventeenth century, at which time probably some of the most decorative pieces were hung about the house. In fact, we know that they were displayed separately, for when the armor was examined old wires were found in place by means of which pieces had been attached to pegs or brackets. Later on, the pieces were taken down, some were lost, the rest stored and



FIG. 1. ARMOR OF SIR JAMES SCUDAMORE
AS AT PRESENT EXHIBITED

forgotten. It was only in 1909, that all parts that remained of the armor reappeared when the contents of the ancient manor-house were overhauled for public sale. They were discovered by a London antiquary, who had been asked by Lord Chesterfield to visit Holme Lacy and expertise the art objects, and it is he, Mr. Henry Lenygon, who has kindly given the following details as to where and how the armor was found.

"It appears that when Holme Lacy was rebuilt in the reign of Charles II, a part of



FIG. 2. HELMET OF SIR JAMES SCUDAMORE

the older building remained untouched, the 'Henry VIII tower,' and in the attic many objects had been stored away for generations: here were found large decorative paintings, wood carvings from mantels and cornices, and stacks of Tudor doors. Under a litter of odds and ends lay a long chest and in this the armor was lying in a confused mass. Nearby was a low window through which the rain had entered at various times, for the floor had rotted and the bottom of the chest had evidently been damp." This was clearly not the best storage place for armor, and one little wonders that some of the pieces had been greatly injured, especially at the

points where they came in contact with the damp wood. In fact, at all points the armor was sadly rusted, and evidently the first view of the chestful of fragments was not exciting, for the visitor placed upon it an upshot price of only twenty pounds. And in the catalogue of the sale the lot was described in but a few words. Apparently none of the auctioneers or their advisers realized the importance of their find. On the other hand, collectors and special antiquity merchants were not long in finding out that the armor was of the best quality, of historical interest, and of great pecuniary value. One of these merchants, accordingly, who scented a profitable bargain, took prompt measures to obtain the armor before it could be sold publicly; he visited the owner, made certain statements, and upon payment of a considerable sum was given an order to withdraw the lot from the sale. This procedure, as one might have prophesied, caused comment; several who came to the auction declared publicly that they would have given a much higher price than the owner had obtained. Furthermore, it appeared that the London purchaser was holding the armor at a very high price. These things, in due course, came to the attention of the former owner, who was led to declare that he had been persuaded to sell under unfair representation and that he would take means to recover his property. Then followed a lawsuit which ended in a verdict that the armor should be returned to Lord Chesterfield. It was soon after this that the Museum secured the objects privately at the instance of its President, J. Pierpont Morgan.

The armor purchased represented, as above noted, parts of two harnesses. Of one suit the head-piece was lacking, of the other the corselet; in both several plates were missing, as well as the gauntlets. And one who did not know armor might well have been disappointed at the condition of the pieces when they came to the Museum; they were rusty, detached, broken, and special technical skill was required to put them in proper order. Fortunately the Museum's armorer, Daniel Tachaux, was at hand to under-



FIG. 3. PORTRAIT OF SIR JAMES SCUDAMORE
REPRODUCED BY PERMISSION OF THE RIGHT HON. THE EARL OF CHESTERFIELD

take the work and the results have been excellent. At first it was thought that the suit had originally been given a russet color over its bright areas, after the fashion of a number of later harnesses, but a more careful examination of the pieces showed that the armor was primitively white, almost silver-like in its brilliant polish. This became clear when the helmet was taken apart and when various plates of arms and legs were unriveted, for here appeared the primitive surface, mirrorlike,



FIG. 4. CHESTERFIELD ARMOR
FROM A DRAWING
IN THE SOUTH KENSINGTON MUSEUM

retained for over three centuries fresh from the hand of the armorer. This may be seen, for example, at points on the elbow guard pictured, enlarged, in Fig. 5.

The restoration of the Chesterfield armor was of necessity a laborious task. The etched surfaces were carefully cleaned and the rust removed by brushing and by the aid of a delicate burnisher, this following

treatment with oils and ammonia. Each tracery in the pattern, it was found, had to be cleaned separately. Then the rusted surfaces were polished and the missing plates added, etched and gilded. In all cases, however, where a missing fragment was replaced care was taken to engrave upon the surface of the plate the date of the restoration and the signature of the maker. And these restorations will also be noted in the descriptive label. For temporary exhibition parts of the two suits have been associated, Fig. 1.

As to where and when the present harnesses were made. They are of closely similar workmanship, and there can be little doubt that they were produced in the same place. And we have evidence that one of them was made in the royal atelier at Greenwich, for it is figured in the ancient pattern-book (see Lord Dillon's *Almain Armourers' Album*, 1905, W. Griggs, London). The artist who prepared it is currently given as Jacob Topf (1530-1597) a well-known armorer who worked especially at Innsbruck for the Austrian Court. The armor, on this assumption, would be German or Austrian, made in England by a visiting armorer. This, in a word, is the present verdict of the most competent English authorities. They do not believe, furthermore, that their country was producing skilful armorers in Elizabethan times, but depended upon Almain and other imported artists for their best harnesses. It must be admitted, on the other hand, that the evidence is painfully meager which connects the Innsbruck armorer with the Greenwich workshop, and we may even be skeptical whether the inscription in the album on the Lee and Worcester suits, "Thes peces wer made by me Jacobe," refers to Jacob Topf; it may rather be the remark of an English armorer whose family name Jacob, Jacobe, or Jacobs, was not at all an uncommon one. The latter view is the more probable when we consider that Topf was working from the year 1575 and thereafter, not in Greenwich but in Innsbruck, and we are sure that some, if not many of the "Topf" harnesses, were made after 1575; thus Hatton's suit is dated

1585, and Leicester's is of similar date. Moreover, it may be borne in mind that the known work of Topf in the Vienna Museum does not agree satisfactorily with the work of these English harnesses. The present writer has come to the conclusion, therefore, that further examination of the English records will show that a school of English armorers had arisen in the royal armor-ateliers, as a result of grafting several generations of armorers of various nationalities, mainly German, upon an English stock, and that already features had appeared in this English armor to distinguish it from Continental. Lord Dillon objects that these harnesses could not be English since certain parts of them, e. g., the brayette, were not worn in England at that time. But it might be equally well maintained that these pieces were rarely, if ever, worn in other countries at this date, and they were merely "rudimentary organs," as the evolutionist would say, persisting in the full panoply of a *grand seigneur*. And it is clear to us that the present Scudamore harnesses are English harnesses, and that they have distinct family likeness to the other suits known to have been produced in Greenwich. Thus

we have only to compare the shape and set of the heavy head-piece, with its peculiar apertures and clasps; the massive shoulders with embossed eminences which cover the metal shoulder-clasps of the corselet; the elbow and knee guards with their shell which attaches in a separate piece; peculiarities in hinges and fastenings — and in general a certain "heaviness" in form, large-jointed, and loose-fitting, all in the substantial honest "comfortable" work which marks the English artist-artisan.

It may be worthy of note, finally, that the present harnesses, defective as they are, form an appreciable fraction of known Elizabethan harnesses of their class. The Greenwich album figures twenty-nine suits, and only ten, (including the present examples) appear to have survived, and of these all are more or less incomplete. The only harnesses more complete than the Scudamore ones are those of the Earl of Worcester (the Tower of London), Sir John Smith (the Tower), Sir Christopher Hatton (Windsor), the Earl of Pembroke (Wilton House), Sir Harry Lee (Armourers' Company in London), and Lord Buckhurst (Wallace Collection). B. D.



FIG. 5. ELBOW GUARD

JAPANESE INRŌ

THE Museum has recently availed itself of the opportunity to acquire one hundred Japanese inrō, selected from the collection formed by Mr. John H. Webster, of Cleveland, during the last thirty years. These inrō are now on exhibition in the Recent Accessions Room, and have been catalogued descriptively so as to give special information regarding them to students and others interested in Oriental art.

While sometimes employed to hold the paste used in stamping impressions from seals as a form of personal signature, inrō have customarily served as small medicine cases. In one of the earlier pieces in the Museum collection different ailments are enumerated for which the contents of separate sections were thought to be specific remedies. Earlier forms of small medicine cases were without the equipment which enabled the owners of inrō, as known to us, to suspend them from the sash or waist belt. Inrō in the typical form date from the sixteenth century, and their vogue, except as they are treasured as works of art, virtually ceased with the passing of the feudal system. Consequently there are scarcely any that may be regarded as genuine which have been produced within the last twenty or thirty years.

Although occasionally made of unlacquered wood, ivory, metal, and even pottery and porcelain, inrō are almost universally the work of lacquerers, sometimes, however, working in coöperation with metal workers. Nearly all of the pieces acquired by the Museum are of lacquer, but a considerable number show inlays and incrustations that include mother-of-pearl, pottery, pewter, gold, silver, shibuichi, and shakudo.

Evidently, there has never been any prescribed shape for inrō, yet they seem generally to have taken the shape of a series of closely fitting sections. These are of no fixed number, and when closed form a small upright case, most often oval at the top and bottom, furnishing on each face an unbroken field for ornamenta-

tion. Two branches of a cord, usually knotted at the bottom of the inrō, passing separately through holes at the tips of each section, keep the sections together, and, joining through an ojime (slide), are then fastened to a netsuke (button) which serves the purpose, already mentioned, of attaching the inrō to the narrow obi (sash) formerly worn by men.

Every variety of lacquer is employed in inrō. The particular varieties will be found described in the catalogue of the collection. The ornamentation embraces the utmost range of subjects — mythology, history, famous personages, legends and folk-lore, fauna and flora, architecture and shipping, down to objects in common use; and very often the subjects of notable paintings form the subjects of inrō decoration.

Two families of lacquerers have been conspicuous as inrō makers, the Koma and the Kajikawa. Members of the Koma family became official lacquerers to the Ashikaga Shōgun, Yoshimasa, in the fifteenth century, and the Kajikawa family for many generations served the Tokugawa Shōguns in a similar capacity. Both of these families are well represented in the Museum collection, and so are numerous distinguished workers in styles akin to theirs, notable among these being Jokasai, who flourished at the beginning of the nineteenth century. Independent lacquerers, such as Korin and Ritsuo, are also represented, and finally there are examples of the work of Shibata Zeshin, who lived until 1891, and, although a member of the Koma family, may properly be classed as an independent, achieving masterpieces in every style of the art and ranking with the greatest lacquerers of Japan.

It is to be noted that the inrō in the collection are all equipped with netsukes, which are themselves works of art of a high order, and which in most cases have been specially selected for their appropriateness.

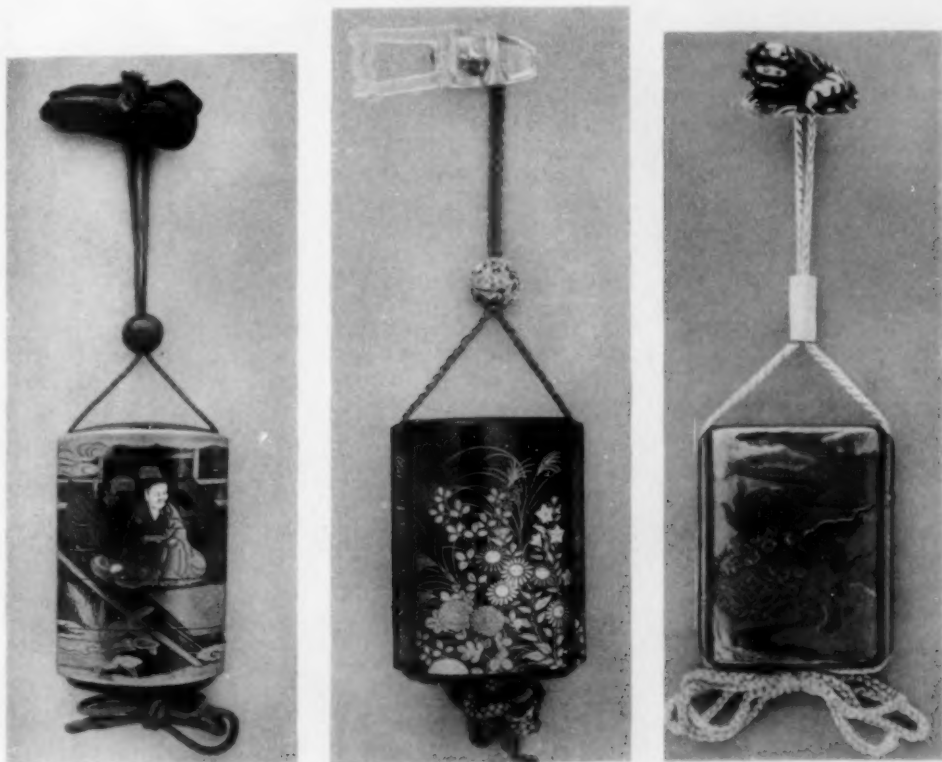
The late Edward Gilbertson, the chief authority in England on the subject, once quoted with full approval the dictum of Louis Gonse, expressed in his important

book on Japanese art, that "Japanese lacquered objects are the most perfect works of art that have issued from the hand of man," and it may safely be added that in no form is their perfection more beautiful than in inrō.

HOWARD MANSFIELD.

presumably never again to be opened. The room for the funerary cult, on the other hand, was supposed always to be accessible and to be used in perpetuity on important feast days.

At the time from which the tomb of Userkaf-ankh dates — in round numbers



JAPANESE INRŌ

A MODEL OF THE MASTABA-TOMB OF USERKAF-ANKH

IN an ancient Egyptian tomb — whatever its period, or the estate of the person for whom it was intended — two features were necessary, a chamber for the coffin containing the body and a place where certain ceremonies could be carried on in behalf of the deceased. After the funeral the sepulchral chamber was closed and the passage leading to it blocked,

2700 B. C. — the form of the royal tomb was the pyramid. Within the core of the structure, or more often in a chamber in the rock below it, the body of the monarch was hidden away, while to the east of the pyramid itself a large temple arose for the funerary cult of the Pharaoh. The New York public has already been made familiar with the appearance of the pyramid-precinct of Sahure, second king of the Fifth Dynasty, by means of the model on exhibition in the Third Egyptian Room.

The mastaba¹-tombs of priests and high officials which surrounded the pyramids of the kings during the Old and Middle Kingdoms were also imposing monuments and one of these is reproduced in the new model. Both Userkaf-ankh's tomb and Sahure's are situated at Abusir, about a two hours' desert ride south of the "Great Pyramids" of Giza. The site was excavated by the German Oriental Society in the years 1902-08. The director of the excavations, Professor Borchardt, furnished the data for the two models which are made by a firm in Berlin. The models are characterized by exactitude and nicety of detail and are both executed to the scale 1:75. They reproduce these great tombs, not in their present more or less ruined condition, but as they are known, on the basis of scientifically conducted excavations, to have appeared originally.

In Fig. 1 the model of Userkaf-ankh's tomb is shown closed and its exterior may be studied.² The nearest corner is the southeast one, the entrance being on the south. There was probably another entrance to the east or north, but its location is uncertain because of the ruin of the enclosure wall of the court in those quarters. It will be seen that there is a rectangular building — the mastaba proper — without windows and with all its sides sloping, and that in front of it is a court open to the sky and enclosed by a wall nearly as high as the building. At the western end of the court is a structure which has a façade that slopes very slightly, a roof a little lower than the top of the main building, and three doors opening on the court.

The features of the tomb before us are the result of a long development. Even the shallow grave of the Prehistoric period was protected by some kind of super

structure. When this took on architectural form, the material first used was crude brick, that is, bricks formed of Nile mud and dried in the sun. Even after stone was freely employed, the cheaper material continued in use for all except monumental structures. The main part of Userkaf-ankh's tomb was of stone; the enclosure walls of the court, however, and the building at its western end were of brick. It was customary to give brick walls a coating of plaster to protect them from disintegration. The dark spots visible in the cut are the places exposed at intervals on the model to show the construction of the walls.³ The bricks were carefully laid, and break joints. Egyptian crude bricks are larger than the ordinary modern kiln-baked brick, those of this tomb being about a foot long, $5\frac{1}{4}$ in. wide, and $3\frac{3}{4}$ in. high. The visitor to the Egyptian collections of this Museum may see actual specimens of bricks, some of larger dimensions, in Wall-case E in the Sixth Room and in Wall-case S in the Seventh Room. Sun-dried bricks were much used in the countries of the Mediterranean basin throughout antiquity, but nowhere else are they so well preserved as in Egypt. As this material was very friable, the attempt was seldom made to finish the top of a wall with moldings.⁴ The angles were simply rounded off giving a curved section. The walls were a little thicker at the bottom than they were higher up. This may be noted in the model where the enclosure walls of the court are seen in section. In a thin, free-standing wall this difference is not very great, but it was found practicable to give the faces of a large mass of brick construction a decided slope or batter.

The architectural forms developed when crude brick was the chief building material were to some extent continued in stone library. I have drawn on it for some of the material presented above.

³Positives nos. 2, 5, and 11 in Window-frame III in the Ninth Egyptian Room show crude brick construction, in part with its white plastering preserved.

⁴It would seem that the brick moldings described in Borchardt, *op. cit.*, p. 118, note, 1 must be due to the reflex influence of stone architecture.

¹"Mastaba" is an Arabic word first used for tombs of the class represented by our model in the early days of excavations. The native workmen noticed a resemblance in the form of these buildings as they emerged from the sand to the modern native *mastaba* or bench. The word has been universally adopted by Egyptologists and has become a technical term.

²The tomb is described in Borchardt, *Das Grab des Königs Ne-user-re*, pp. 25-28 and 109-16. A copy of this book is in the Museum

architecture. The stone main building of Userkaf-ankh's tomb, accordingly, has the sloping sides rounded at the top characteristic of the crude-brick prototype from which it was evolved. These side-walls are not smooth, but are built up of comparatively small stones in a series of steps. This was the earlier of two principal methods employed in laying the casing stones of mastabas. Later walls were smooth and were formed of large poly-

situation in an Old Kingdom tomb at Giza. The wall in Userkaf-ankh's tomb at this point has been destroyed.

In Fig. 2 the tomb is shown cut through in an east-west direction and opened out, the western side being to the front. It will be seen that the stone mastaba is largely a solid structure, the rooms and passages within it occupying only a small proportion of its cubic space. There are two sepulchral chambers, one for Userkaf-



MASTABA-TOMB MODEL. FIG. 1, CLOSED FIG. 2, OPEN

gonal blocks similar to the masonry of the flat top of the mastaba under discussion.

A square hole in the top of the mastaba is visible in Fig. 1 on the most distant of the three cuts made through the model for exposing the interior. This is the opening of a shaft leading perpendicularly downward to a sarcophagus chamber. The group of three round-topped windows in the southern end of the brick structure is a restoration from a group of three windows found partially preserved in a similar

ankh and the other for his wife, whose name is not known. As is to be expected in the age of the world in which this couple lived, the wife's tomb chamber is small and simple in comparison to that of her husband. It is situated in the two northern sections of the tomb as dissected in our model, that is, at the left in Fig. 2. The only access to it was by means of the vertical shaft, and on the day of the wife's funeral her body must have been lowered by ropes from the top of the mastaba. It

was probably brought to the top of the mastaba on a ramp of crude bricks, which had been in use during the construction of the tomb and was left until the shaft should be filled and permanently closed, before being destroyed. This statement is not mere conjecture. A relief of the Old Kingdom¹ shows such a ramp and ascending on it to the top of a mastaba, men bearing objects intended for the sepulchral chamber, the moment represented being after the coffin had been lowered. Further, the remains of such crude-brick ramps have been found which by some chance had not been destroyed after they had fulfilled their purpose.

The sloping passage leading to the man's sepulchral chamber may be seen at the extreme right of Fig. 2. The chamber itself, divided into an antechamber and a room containing the stone sarcophagus, extends through the second section counting from the right of the picture and partly through the sections each side of this. The present writer has a vivid memory of sliding in a crouched position down the sloping passage to visit Userkaf-ankh's tomb chamber, the passage being barely high enough to admit an inner wooden coffin. The huge stone sarcophagi in the two chambers must have been put in position as the tomb was being constructed.

Both these chambers, following the usual custom, are below the surface of the desert-plateau. The rock at Abusir being poor, the sepulchral chambers are not tunneled out of it, as was frequently done. Rather, a large and deep cutting was made over a considerable part of the area to be covered by the mastaba. The sides of this cutting were walled up with stone blocks from the neighborhood of Abusir. The two chambers and the shafts were constructed of a better grade of white limestone brought from a distance² and the spaces intervening between these and the walled-in sides of the cutting were filled with small stones and gravel forming a foundation for the mastaba proper, which

rises above the general desert level. The mastaba, too, has its core of rubble and only the outer casing and the walls and floors of the chambers and passages are of selected, well-cut limestone blocks. The pavement of the open court is at the level of the surrounding desert. These facts of the construction are well shown in the model, both by lines indicating the character of the masonry and by a color scheme to suggest the materials. The well-cut limestone blocks and the plastering of the crude-brick walls are tinted a creamy white, the limestone retaining blocks of the rock cutting are a duller hue, the rubble core of the structure and the surface of the desert outside are indicated in yellow. Attention has already been called to the dark brown of the mud-brick construction. Even the mud-plaster floor of the court and its covering of sand are suggested by the color scheme. The irregular outline of the stone pavement extending out a few feet from the mastaba walls all around was perhaps to facilitate the joining of the mud plaster pavement with it. These two kinds of pavement meet within the brick structure, giving a curious lack of uniformity to the floors of its rooms.

In order to understand the disposition and function of the upper chambers, it is necessary again to cast a glance at some points in the development of such tomb-complexes. The superstructure of the primitive grave was entirely solid and served merely to protect the grave. Food-offerings for the deceased were deposited against the wall of this superstructure and the funeral rites took place in the open. Very early an open-air precinct was reserved from the surrounding desert by means of an enclosure wall. Very early, too, a stela, or gravestone was embedded in the face of the superstructure. This contained the name of the deceased, and after a time was carved to represent a doorway—a "false door"³ Egyptologists are wont to call it, because it had no actual

¹Namely, from the Mokattam hills, on the east bank of the river, near modern Cairo.

²"False doors" of the Old Kingdom may be seen in the original in the Second and Third Egyptian Rooms.

opening. It sufficed, however, for the spirit of the dead man, and the offering-table with its abundant supply of food was placed where he could not fail to find it, just in front of this door. Even the earliest stone mastabas were without interior chambers. But the need of greater protection for the cult-place than that afforded by the courtyard wall was soon felt and a crude-brick construction was built over it abutting on the larger building. The next step was to transfer this place of the cult with its "false door" to a position inside the mastaba itself, thus eliminating the necessity for the subsidiary building. The open-air enclosure, however, was retained. We may suppose that it served as a place for unloading offerings and as a gathering place for priests and relatives, when it was not needed for religious rites. Finally in the Sixth Dynasty these tombs grew to be huge structures containing sometimes as many as thirty rooms and passages. Such large structures were family tombs with provision for more than one generation.

Just as an equipment of food, clothing, and various household articles was given the deceased, so portrait statues of him were placed in the tomb, that he might continue after death the life he had lived when in the body.¹ These statues were deposited sometimes in the cult-chamber, sometimes in chambers constructed especially for them and completely walled up.

In choosing Userkaf-ankh's tomb to be reproduced in a model, Professor Borchardt was influenced not only by the fact that it can be quite closely dated but by the variety of illustration it affords. The two kinds of shafts, namely the vertical one and the sloping passage, have already been mentioned. One of the upper rooms within the mastaba (see right-hand section of the model as given in Fig. 2) was a secret chamber for portrait statues, inaccessible after the tomb was completed. A diminutive figure has been placed in one corner of it in the model to suggest its use, though I believe none was actually discovered in it. Userkaf-ankh's own cult-chamber with

his "false door" is also in the mastaba itself. It may be seen in the second section of Fig. 2, counting from the right. But the actual model must be examined to realize the plan of this chamber and to see the position of the "false door" at the southern end of the western wall.

The funerary cult of the wife was provided for, not within the mastaba, but in the northern end of the accessory brick structure in front of it. The upper part of this brick building was destroyed, but there is evidence in similar buildings which are better preserved to make it practically certain that it was roofed with a barrel vault as indicated in the model. Brick vaults as they were constructed in ancient Egypt and as they are still built to-day in Nubia have very little thrust and the north-south interior wall at the northern end of the brick building (visible in the left-hand section, Fig. 2) was a mere partition wall. It had no constructive value with reference to the vaulting. In the inner of the two chambers thus formed, and carved in the stone masonry of the exterior wall of the mastaba is the wife's "false door." The tomb was purposely so planned that the sarcophagus chambers are directly behind their respective "false doors," though at a lower level. This made everything as easy as possible for the deceased to find his way to the offerings.

In this inner room the excavators found a statuette group of granite representing Userkaf-ankh and his wife. Both are standing, and the wife's figure, as it naturally should be, is a little the shorter of the two. She has her right arm about her husband's shoulder—the regulation posture in Egyptian art to express feminine affection for a husband or son. In the outer of the two cult-chambers of the wife, another and, as it proved, more important statue was found. It represents Userkaf-ankh and the inscriptions on it give us his name and help to fix the date of the tomb. His name is compounded with that of Userkaf, first king of the Fifth Dynasty, so he could not have been born earlier than the reign of that monarch, and among the offices held by him was that of a priest in the funerary temple of Sahure.

¹See Steindorff, *Zeitschrift für die ägyptische Sprache* 48 (1910), p. 157.

Furthermore, the situation of the tomb is such that it must antedate the pyramid-temple of the sixth king of the dynasty.

This outer room was reached through a doorway from the court — the one which is furthestmost in Fig. 1. The middle door from the court admitted to a room which served as a vestibule to the cult-room of Userkaf-ankh. There was no connection between this middle room and the cult-rooms of the wife to the north. It was, however, connected by a door with the southernmost room of the mud-brick structure. The use of this last room is not apparent. As the doorway connecting it with the next chamber and also the door on the court show evidence of having once been blocked, Professor Borchardt suggests that after the coffin of Userkaf-ankh had been lowered, the chamber may have been permanently closed, for the further security of the entrance passage. The most clever precautions were taken to make these entrance passages secure. The masonry closing that of Userkaf-ankh differed in no wise in appearance from the rest of the side of the mastaba. That the passage was difficult to find is evidenced by the fact that it was first discovered by the modern excavators working from the sarcophagus chamber. This chamber had been plundered, but the robbers had reached it by tunneling.

In point of development this tomb occupies an intermediate position. It ranks with the older mastabas in the form of its casing-stones, and in the position of the wife's stela, or "false-door" in the exterior wall of the stone structure. But it is connected with the later mastabas by the position of Userkaf-ankh's cult-chamber inside the main building. This interior chapel was without wall decorations. In the Second and Third Egyptian Rooms of this Museum may be seen the actual walls of two such cult-chambers decorated in relief. These are also of the Fifth Dynasty. The transparencies at the windows of the Second Room and a case of models within the room further illustrate the various stages in mastaba development which have been so briefly alluded to in this article.

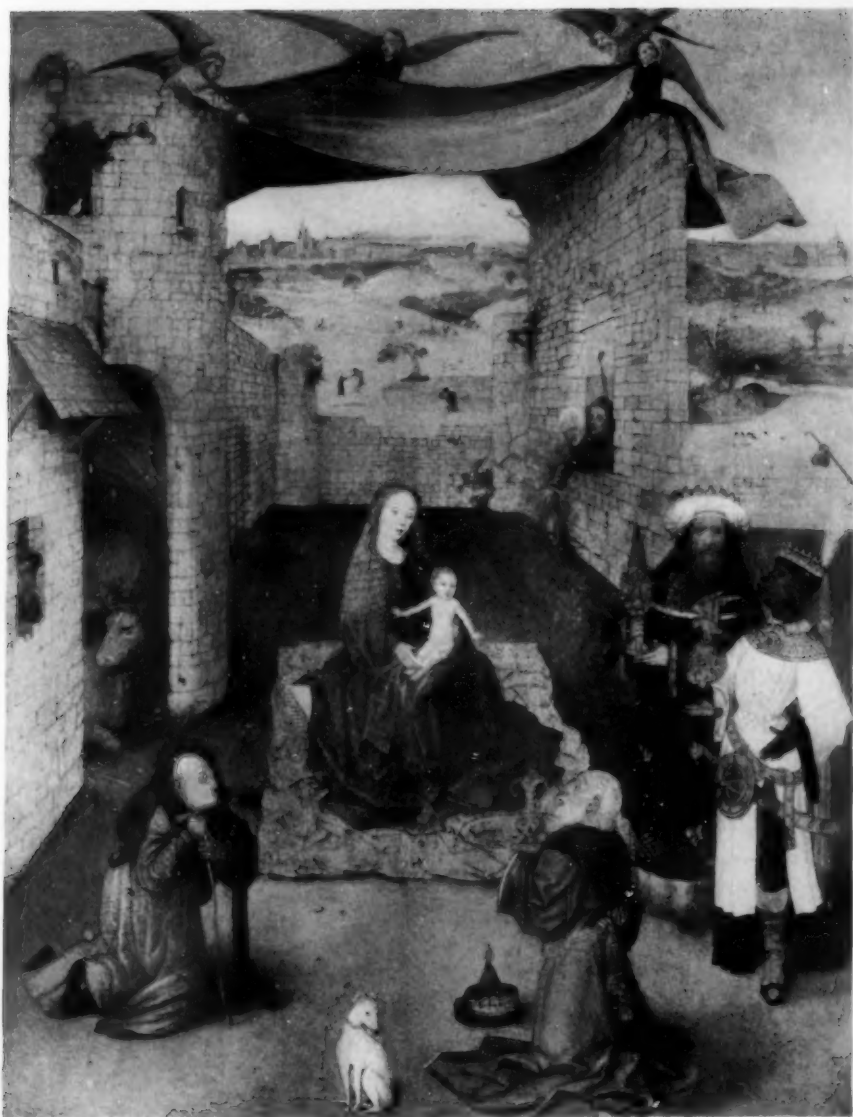
C. L. R.

A PICTURE BY HIERONYMUS BOSCH

THE Adoration of the Kings by Hieronymus Bosch was bought at the auction of the Lippmann Collection in Berlin last November.¹ The picture is not named in the catalogues of the artist's works compiled by his historians, but is accepted by Friedländer and other German critics who have long been familiar with it. The condition of the panel is not all that could be desired. It has been cleaned since its purchase, however, and the preservation proves to be better than promised by its appearance beforehand. Besides the crack in the center, the damage of which is confined to a narrow space (about one sixteenth of an inch wide), the serious blemishes occur in the lower left-hand part of the composition, in Saint Joseph's robe and in the wall and ground back of him. Some of these were repainted in a more or less satisfactory manner many years ago and have been retained. The restorations of a recent date, however, on account of their unnecessary abundance have been eliminated, and the damages which they covered retouched with the result which now shows. The beauty of the workmanship and the artist's method are discernible. One can see that the panel was prepared with white, as was the custom, and that over a careful drawing the color was applied directly and very thinly, in places merely a scumble of paint. The thin pigment vitrified in the course of years allows the white ground to show through, so the effect is blond and translucent. There seems to have been but little retouching afterward or glazing. Its lightness of handling is a departure from the heavier methods of Bosch's contemporaries.

The expression of our picture is unusually gracious, more lyrical than that of the universally recognized works. The drawing, though extremely sensitive, is not so vigorous as in the well-known examples. Also it has none of the satire or the wild imaginings and but little of the

¹The little triptych by Isenbrant shown since April in Gallery 34 comes also from this source.



THE ADORATION OF THE KINGS
BY
HIERONYMUS BOSCH

exaggerations of character — the qualities which Bosch developed to their utmost in European painting and for which he is chiefly famous. It bears a closer analogy to the Adoration of the Kings in the Prado, which is also relatively contained in its appearance, than to any other known work by him. In his early time Bosch was content to treat the classic themes in a sentiment which was more or less traditional, always vivifying them, however, by his lively observation of nature. His artistic personality is made up of naturalism, the love of genre and of the fantastic, and an unsuppressible mockery, qualities inherent in his race, which had already interwoven familiar touches of everyday life with the saints and angels on the cathedrals, and had covered the margins of grave manuscripts with humorous or malicious inventions. At a later time these same qualities were embodied in the productions of Brouwer, Jan Steen, and the little masters of the seventeenth century.

Works like the Prado Adoration, with which our painting may be classed, show Bosch's realistic tendencies — his love of the landscape of his own country with its humble or picturesque incidents and the appreciation of character in the life he was accustomed to. The pursuit of these things leads him away from the unified sacramental arrangements of his academic ancestors towards a system of composition where each group or figure calls for its special examination, and each part of the panel has an interest for its own sake alone. It is upon this principle that his characteristic pictures are designed — pictures like dreams, or nightmares rather, with the strangest, the most whimsical, the most monstrous ideas that western painting has ever attempted. Devils, amorphous creatures, hybrids, prodigies, and monsters crowd the Last Judgments, the Temptations of Saint Anthony, the moralities and theological pieces of his later time.

The germ of this development hardly shows in the Prado picture and even less in ours. The realism, however, leans toward caricature here and there. There is something in them that promises con-

ceptions like the Ghent Carrying of the Cross or the Princeton Christ before Pilate, for instance, but nothing of the terrible is in either. Our Adoration, on the contrary, is altogether delightful and in an exquisite way rather frivolous. It has in it more of the fairy tale than of the solemnity of the Epiphany. One could almost fancy that it was painted for the pleasure of children, so full is it of diverting things that children love — a little white dog sitting in a prominent place, an owl hidden in an opening in the wall, a bird's nest with an egg in it on a window sill, a bird in another window, and innumerable similar details.

The setting for the scene is the courtyard of a ruined castle, a part of which has been transformed into a stable. The ox and the ass are resting within the doorway of a tumble-down tower and from its top and that of a free-standing wall opposite, child angels are stretching a canopy of green drapery in honor of the ceremony. Mary, a demure Flemish girl with wavy blond hair falling over her shoulders, is beneath in the center of the courtyard, her full blue skirt disposed over the cloth of gold and the cushions she sits upon. The Christ-child, nude, is in her lap and at the right are the three wise kings. Melchior, with his crown on the ground before him kneels in front and offers a golden ewer of elaborate workmanship on a golden platter. Next stands Balthasar, a very proud negro, gorgeous with barbaric golden ornaments over his white tunic, with Oriental weapons, and an aigrette in his crown. He holds a vase in the form of a globe surmounted by a bird. Beyond is Gaspar, wearing a turban and a brown brocade gown, and looking at the spectator. His gift is a gold vessel of elongated form which he holds in both hands.

At the left kneels Saint Joseph, a decrepit white-haired old man who supports himself with a cane. A stableman looks out of a window behind him and two shepherds are at another window in the ruined wall behind the Virgin and Child. All these are lowly people of familiar aspect in distinction to the fantastic kings whose inspiration seems to have come largely

from travelers' stories of Africa or the East. The shepherds, indeed, are so real in type and attitude that losing sight of the holy character of the subject, one feels that curiosity of the extraordinary happening of a visit of kings to their neighborhood brings them hither. They are merely on-lookers. There is a fire beneath the window within the court and one warms his hand over it. The other has an *boulette*, the attribute of French and Netherlandish shepherds still in use in certain localities for the purpose of digging up clods of earth which are thrown before straying sheep to bring them back to the flock.

It is a pleasant task to describe the landscape. It is spring and the country is pale green. A winding road is at the right beyond a field by a little river where crows gather about the skeleton of a horse. The river is crossed by an arched bridge and on it shaded by willow trees walk two lovers, a dog following them. A meadow is in the center. A shepherd sleeps under a tree, his sheep grazing near and a sheep dog curled up beside him. Two peasants are awkwardly dancing on the grass, and two others walk side by side, their heads close together in the earnestness of their talk. The retinues of the kings wait in the open country. Heralds from one party stationed in a hollow between two fields hail the emissaries of another as they ride along the road with their dogs. The third company is farther away on the summit of a hill. All are gaily dressed and carry spears or banners and ride gallant horses.

Far away at the left is Jerusalem, a populous city with a great minster, tall churches, and countless houses with gabled roofs, surrounded by a wall with gates and turrets. In the other direction is a lake with two castles on its shores. Ridges of distant hills show one beyond another up to the horizon, and the sky, a luminous haze near the earth, merges into blue above with suggestions of faint clouds. High up is the star "which had gone before them, till it came and stood over where the young child was."

It is a picture to linger over, for its entertainments are various and of different

sorts which require leisure and sympathy. A vision of the old world is in it. The artist is revealed as one with the fresh outlook of a child, who delights in all the animate things about him and at the same time lives an imaginative life apart fed by romance and the spirit of adventure. He has reconstructed a hackneyed story with capricious but convincing logic. And yet these traits, characteristic of youth, are disclosed by means of a craftsmanship that shows thorough schooling in the profound resources of a great tradition of painting. B. B.

GRECO-BUDDHIST SCULPTURE

SO few opportunities have been afforded in this country for the study of Greco-Buddhist sculpture, that the collection of such works exhibited this month in the Room of Recent Accessions should properly receive more notice than is now possible. It is hoped, however, that in the immediate future, the following preliminary statement will be supplemented by a more extended publication of the pieces which constitute this important collection.

The terms Greco-Buddhist or school of Gandhara, as used in Indian archaeology, are interchangeable. They describe a class of ancient Indian sculptures, found principally in the northwest of India, the ancient Gandhara, which may be dated approximately in the first two centuries of our era. The peculiar character of these sculptures is perhaps best indicated by the term Greco-Buddhist, rather than by the territorial designation, since the influence of late Greek art is manifest, although to a varying extent, in the mode of representation and in much of the ornament, while the subject matter, on the whole, is largely Buddhist. One might say, to quote Dr. Foucher, whose authoritative work on these sculptures can not be too highly praised, that this Greco-Buddhist school is a new page in the history of Greek art, but that the meaning of the page is clear only to one who reads Sanskrit.

How did it happen that Greek art came to influence the development of sculpture

in far distant India, and spreading eastward passed from India into China and Japan? As Professor Fenollosa writes in his *Epochs of Chinese and Japanese Art* (I, p. 73), "It seems strange at first sight to think that Greek art has really conquered a second and greater continent in the East, as it has manifestly dominated Europe in the West. It will be news to many that such a potent factor in what they have always regarded as the romantic art of Japan should be that very classic spirit which they boast as its opposite. So potent indeed is the classic spirit that in time it has spread to the bournes of the ultimate oceans, and, in fact, encircled the earth. A full account of its slow passage northeastward across the continent of Asia will, some day, fill a most romantic chapter of Art History."

In the first place it must be remembered that the Greek art to which reference is made, is not that of the great period of classical art, but of the late Hellenistic age when art had become largely modified by Oriental traditions. The Greek art which spread into India was probably, as Professor Fenollosa says, "a native Ionian form that already had found independent, if lower development, among the cities of Asia Minor." And when Greek monarchs, following the conquests of Alexander the Great, ruled as far east as India, this art was given countenance, made official as it were. In India the chief focus of this Hellenizing influence was located in that part of the country which may be described in general terms as the North-western Frontier. This includes the ancient kingdom of Gandhara, the modern Peshawar, situated at the natural entrance into India through the great barrier walls of the Himalayas.

This eclectic tendency in Indian art had an earlier manifestation in the sculptures of the oldest school of Indian art, in which, however, the earliest existing monuments do not go back much further than the middle of the third century B. C. Although indigenous elements predominate in the art of this period, to which may be given the name of the Emperor Asoka (273-232 B. C.), the Constantine the Great

of Buddhism, distinguishing the later period of this school which extends to about 100 A. D. as Post-Asokan, at the same time there are indications of influences derived from ancient Persian art — witness, for example, the Indo-Persian column — and from Asiatic Hellenistic art. Greek elements may consequently be found in Indian sculptures earlier than those of Gandhara, but it is only in this later school that Hellenistic art becomes the dominating, active influence to the force of which the evident classicism of not a few pieces in the present collection bears ample witness. The sculptures of this school are furthermore distinguished from the earlier Indian monuments by their important contribution to the iconography of Buddhism. The familiar type of Buddha is created and conventions established for the representation of the scenes in his life in which he himself should figure, a matter treated with singular reticence in the sculptures of the earlier period. It would be entertaining in this respect to compare Greco-Buddhist art with early Christian in its later aspect, but enough has been said by way of introduction to show something of the interest which these Gandhara sculptures have for the art historian.

The thirty-three pieces now on exhibition in the Accessions Room were acquired by the Museum from Col. M. C. Cooke-Collis, who formed the collection during some fifteen or more years while quartered near Peshawar, the site of ancient Gandhara. Unfortunately no record was kept of the actual sites in which these pieces were discovered, but this is true of most of the sculptures known and is one of the stumbling blocks in the path of the archaeologist who attempts the study of early Indian art.

The sculptures are all in the nature of reliefs, some in the form of panels used to ornament small shrines, stelae, and other structures, and others seated or standing figures in such high relief that they approximate work in the round, although the flat backs indicate that they were to be placed against a wall. Unless otherwise specified, the pieces described below are

executed in a blue clay-slate sometimes described as micaceous shist. Several of the reliefs, however, are of soapstone, and others of a coarse variety of stucco. Three of the four pieces in this latter class are heads of Buddha. They appear to have been cast in moulds and the hollow mask filled in with rough mortar. An interesting feature of these stucco pieces is the traces of painting which remain upon them. It has been thought that these stucco heads made in moulds were probably attached to reliefs in which the less difficult parts of the figures were modeled by hand in place on the wall.

Coming now to a description of the sculptures, there may be first mentioned six heads, fragments from wall-statues of Buddha, ranging in size from about half life to miniature size. Three of these are in stucco. The facial type is derived obviously enough from classical art, but in the translation there has crept in something of the purely native idiom which gives to these representations of Sakyamuni an exotic spirituality that transforms the borrowed Hellenism into an original achievement. In connection with these may be studied the head of a Bod-

hisattva,¹ nearly life-size, in which the ornate head-dress recalls the tradition of Guatama Buddha as a young prince. In

another, a smaller piece, we have the face only, split from the head, of a Bodhisattva. The head of a woman wearing a fillet, about a third life-size, may be grouped with these.

The four standing figures of Bodhisattvas constitute an important group of the collection. Three of these are comparatively large in size. In one instance the Bodhisattva is standing on a pedestal ornamented with a relief figuring two persons worshipping Buddha's alms-bowl. A second standing figure holding a small ointment vase in the left hand may perhaps be interpreted as representing Maitreya. The facial type, it will be noted, is like that of Buddha. However, the rich decoration of the head-dress, the necklaces, and other ornaments separate this class of figure distinctly from the Buddha type.

Among the larger pieces in the collection is a Bodhisattva seated in meditation holding a lotos.

The shell-shaped ornament of the head-dress is particularly well preserved. An-

¹Bodhisattvas may be defined briefly as "saints destined to become Buddhas."



BODHISATTVA, GRECO-BUDDHIST

other seated figure of a Bodhisattva, but in miniature, occurs in stucco. With these may be grouped a fragment representing a seated figure, the body turned at the waist and the hands folded as if in adoration, probably from a relief representing the worship of Buddha. Another fragment may also be mentioned here; it is the torso of a woman holding a small drum; nearby may be seen the feet of a second figure. This fragment is from a relief, possibly representing one of the scenes preceding the Great Renunciation; Guatama Buddha is reclining entertained by female musicians.

One of the most important pieces of the collection archaeologically is a fragment of a statue, a right hand evidently from an unusually large statue of Buddha, since the hand is considerably more than life-size. The most interesting feature, however, of this piece lies in the webbing which connects the fingers. One would be inclined to accept this as a technical device to strengthen the separated fingers were it not that such webbing is numbered among the traditional marks of Buddha. It is probable, however, that the webbed fingers as an attribute of Buddha had their origin in some such technical necessity.

We come now to a group of panels probably used for the ornamentation of small shrines and similar structures. Three reliefs may be instanced as affording very evident indications of classical influence. Two of these, triangular panels in soapstone, presumably by the same hand, represent Tritons; the third, also in soapstone, represents six marine deities holding paddles, and in one instance a dolphin, in their hands. The engaged column at the left of this last relief may be noted as a good instance of the Corinthian column as it was used by the Indian sculptors. A similar relief is in the British Museum. In contrast to these three pieces may be noted a

curved relief, probably from the drum of a small stupa or shrine, of three Buddhas seated in meditation, separated by conventionalized trees; and a relief with six figures of dancers, musicians, etc. Another piece, representing two Buddhas seated under arches flanked by the so-called Indo-Persian engaged columns, is interesting for this use of an earlier architectural motive.

Two reliefs with representations of Brahmins may be mentioned together; in one an ascetic Brahman is led to an open gate or doorway by a youthful disciple or student; in the other, four Brahmins holding little water-jars are variously posed. This last piece is curved and would appear to have ornamented the drum of a small stupa. In the two following reliefs we have scenes of worship; in one instance, Buddha, seated on a throne under a tree, worshiped by four disciples or adorers, and in the other, the worship of a Bodhisattva, who is seated in meditation with an adoring figure on either side. There are indications that this last piece served as a pedestal for a standing figure. A fragment of another relief represents a seated female figure and two Amazon guards, the latter separated by Corinthian columns. Concluding this brief descriptive list are three small panels, each with the head of a man figured in low relief, and lastly, a large upright panel from a shrine or stela with two series of superimposed compartments, one containing single figures in each compartment, and the other, groups of two. The figures are all turned to the right and are probably represented in the sense of worshipers. It has been impossible in this summary review to describe the interesting variety of decorative motives with which many of the pieces are enriched. The student of ornament, however, will find in these sculptures material worthy of his careful observation.

J. B.



RELIEF REPRESENTING MARINE DEITIES, GRECO-BUDDHIST

NOTES AND ACCESSIONS

THE AMERICAN FEDERATION OF ARTS — The annual convention of the American Federation of Arts was held in the New Willard Hotel, Washington, D. C., on May 15th and 16th. The President, Robert W. de Forest, was in the Chair at all of the meetings. Over one hundred delegates from the various associated chapters of Societies, Associations, Libraries, and Museums were present, and large audiences attended each session.

On Thursday, the delegates were the guests of the President at luncheon at the New Willard Hotel, on Friday they were invited to luncheon by the Committee on Reception composed of people prominent in Washington social life, and in the afternoon of the latter day they were the guests of President and Mrs. Wilson at a garden party on the White House lawn.

At the first session, the delegates were officially received on the part of the City by Commissioner Rudolph, who cordially commended the work of the Federation and referred to the civic benefits which had already been accomplished through its instrumentality. In his address, the President spoke of the year's successful activities, and urged that these be extended, as well as the general sphere of the Federation. The Secretary, Miss Leila Mechlin, gave a résumé of the year's work, illus-

trated with lantern slides. Ten-minute addresses by Richard B. Watrous, secretary of the American Civic Federation; Mrs. Melville F. Johnston, chairman of the art department of the General Federation of Women's Clubs; Prof. Holmes Smith, president of the College Art Association; Mitchell Carrol, general secretary of the Archaeological Institute of America; Col. Spencer F. Cosby, U. S. A., secretary of the National Fine Arts Commission, and Glenn Brown, general secretary of the American Institute of Architects, the last address illustrated with stereopticon views, completed the morning program.

In an afternoon session, the program was devoted to the topic "Small Museums of Art," papers being presented by H. W. Kent on *The Small Museum*, dealing with the general aspects of the subject; on *A Small Museum* by Mrs. George W. Stevens, Assistant Director of the Toledo (Ohio) Museum, dealing with the interesting development of that institution, and on *Small Museums as Adjuncts to Other Institutions*, by Prof. F. J. Mather, Jr., of Princeton University. These papers were followed by a discussion on subjects related to the general topic.

The second morning's session was given over to the following papers on Industrial Art Education, followed by a general

discussion: *The Relation of Industrial Art to the Fine Arts*, by Ralph Adams Cram of N. Y. York; *The Relation of Industrial Art to Education*, by C. Howard Walker of Boston, and *The Relation of Industrial Art to Manufactures*, by Charles R. Hewlett, of the School of Applied Design of the Carnegie Institute, Pittsburgh.

In connection with these subjects, there was shown a collection of photographs of the smaller museums of the country, and an exhibition of the industrial and applied arts from leading training and technical schools, collected and arranged by C. L. Boone of Montclair, N. J.

The officers of the Federation elected for the coming year are:

President, Robert W. de Forest; Secretary, Miss Leila Mechlin; Treasurer, N. H. Carpenter.

The proceedings of the convention, as well as the papers read, will be published in *Art and Progress* and in the *Federation Year Book* to be had by application to the Secretary, at Washington, D. C.

CONFERENCE OF ART COMMISSIONS.—

The first conference of members of the Art Commissions of the cities of the country, which met in New York on Tuesday, May 13th, held its afternoon session in the Secretary's office of The Metropolitan Museum, following luncheon in the Museum restaurant. The subject for discussion at this meeting was *State Art Commissions: their Membership and Scope*.

REARRANGEMENT OF SILVER COLLECTION—The silver collection, formerly exhibited in different parts of the Museum, has now been brought together and arranged according to countries in the long galleries (A-22 and A-23) overlooking the Hall of Casts. The collection begins at the east end of Gallery A-23 with three cases of English and Irish silver owned by the Museum. These are followed by three cases containing the English and Irish plate on loan in the Museum. The sixth and seventh cases are given over to German, Dutch, Danish, and Swedish silver, partly owned by the Museum and partly

lent. The two cases following contain Spanish and Portuguese silver with some examples of French, Italian, and Russian origin, for the most part owned by the Museum. The exhibition of American silver begins with the last two cases of Gallery A-23 and is continued at the west end of Gallery A-22 where two cases and two sections of the wall cases contain the collection of American silver lent by the Hon. A. T. Clearwater.

The Avery Collection of Spoons has been transferred from the Gold Room to the east end of Gallery A-23, where it occupies six sections of desk cases along the rail. Other European spoons, owned by the Museum, fill the three following sections of the desk cases. Next in order are four sections containing American spoons, ladles, and sugar tongs from the Clearwater Collection. Other American spoons from various sources are exhibited in the section following. Three cases in Gallery D 9 contain the examples of Sheffield plate owned by the Museum or exhibited as loans.

These changes have necessitated a slight rearrangement of the collection of medals and plaquettes. Beginning at the east end of Gallery A-22 with the Hewitt Collection of Medallion Lincolniana and with the American Army and Navy medals, the first seventeen sections of the desk cases along the rail are given over to American medals and plaquettes. Following these come the examples of the English, French, Belgian, Italian, and other European schools. The exhibition is continued at the west end of Gallery A-23 with the Austrian and German medals and plaquettes.

J. B.

MORE STAINED GLASS—In the windows of the Gothic Rooms on the first floor of the Hoentschel Wing are hung ten panels of stained glass which the Museum purchased not long ago from the Grosvenor Thomas Collection. The four largest panels, doubtless all from one window, show the Visitation, the Nativity, the Deposition, and the Entombment; they are brilliantly colored, vigorously executed Middle Rhenish work of the second quarter

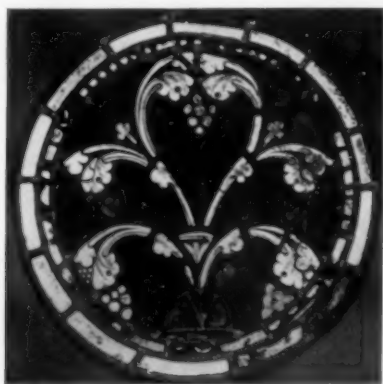
of the fifteenth century. The rich color, the absence of modeling in the faces and drapery, and the strong, direct method of depicting features and details, all indicate that the great traditions and conventions of the thirteenth and fourteenth centuries were still dominant among the Burgundian craftsmen, who yielded more slowly than their fellows in other countries to the changes of method and design which foreshadowed the Renaissance. Four smaller panels, scarcely a quarter of a century later in date, show a more sophisticated technique, which reaches toward a pictorial realism as its chief end. They are carried out in a neutral monochrome in white glass touched with yellow stain, and the figures exhibit a degree of rounded modeling of which the earlier designs are innocent. These panels illustrate the story of Adam and Eve, and the curious ill-proportioned nude figures, as well as the woman-headed serpent of Eden, are similar in style to the engravings attributed to the nameless artist who worked along the upper Rhine, and who is known to us as the Master of the Playing Card. A small Flemish panel of a biblical scene with several figures is latest in date among the ten pieces, having been made about 1475. A medallion of typical English thirteenth century grisaille [illustrated below] is said to have been removed from

Salisbury Cathedral at the time of the destructive restorations a century ago, and its pale silvery color, relieved with red, as well as the pronounced Gothic cast of the ingenious pattern painted like a network over the glass, is most characteristic of the ancient fragments which remain in place in the windows which were once the greatest monuments of grisaille glazing in England. D. F.

THE LIBRARY — There have been added to the Library during the past two months four hundred and fifty-eight volumes and one hundred and nine photographs.

Gifts were received from Mr. Edward D. Adams, Mr. William L. Andrews, Mr. Cooledge Baldwin, Mr. Charles Balliard, Mr. Henri Baudoin, Mr. Martin Birnbaum, Mr. John C. Cebrian, Mlle. N. de Chabelskoi, Princess B. Sidamon Eristoff, Mr. A. E. Gallatin, Mr. E. N. Harmon, Gen. Rush C. Hawkins, Mr. Hugo Helbing, Mr. Howard Mansfield, Messrs. J. P. Morgan & Co., Mr. Edmund Morris, Messrs. F. Muller & Co., Dr. A. Pit, and Mr. Marino Vigano.

A large collection of photographs tracing the history of Greek architecture throughout Greece is now ready for general reference. It includes the monuments of Athens, Corinth, Eleusis, Delphi, Epidauros, Tiryns, and other ancient cities.



COMPLETE LIST OF ACCESSIONS AND LOANS

APRIL 20 TO MAY 20, 1913

CLASS	OBJECT	SOURCE
ANTIQUITIES — CLASSICAL . . .	*Two pieces of sculpture, three bronzes, three vases (one fragmentary), three terracotta friezes, and one fresco.	Purchase.
ANTIQUITIES — EGYPTIAN. . .	*Collection of twenty-six objects from Oxford University Excavations in Nubia, dating from the Early to the Meroitic period.	Purchase.
(Third Egyptian Room)	Twenty-one pottery vases, dating from the sixth to twelfth dynasty.	Anonymous Gift.
ANTIQUITIES — INDIAN.	†Collection of thirty-three Greco-Buddhist sculptures: heads, figures, reliefs, and a panel, in stone and stucco, first to second century A. D.	Purchase.
CERAMICS.	†Two bowls and a pitcher, Rhages, Persian, tenth to thirteenth century.	Purchase.
	*Six pieces of glazed and unglazed earthenware: figure of a general and four mortuary figurines, T'ang dynasty; roof tile representing an equestrian figure, Ming dynasty — Chinese. .	Gift of Mr. John C. Ferguson.
MEDALS, PLAQUES ETC.	†Five bronze medals: Portrait of Ercole d'Este, Duke of Ferrara; Portrait of Rainuzio II, Duke of Parma and Piacenza; Portrait of Giovanni Carota, painter, by Giulio della Torre; Portrait of Marcantonio Passeri, by Cavino; Portrait of Ludovico Ariosto, Italian, fifteenth to sixteenth century. .	Purchase.
	†Two bronze plaquettes, Marsyas and Phaethon, attributed to Benvenuto Cellini, Italian, sixteenth century.	Purchase.
METALWORK.	†Snuff-box, Dutch, late eighteenth century.	Gift of Mrs. John C. Gray.
ORIENTAL ART.	*Collection consisting of bronzes, paintings, ceramics, lacquers, and ivories, from the Shang through the Ming dynasties. . .	Purchase.
PAINTINGS.	*Two paintings: Two Women, Korean, sixteenth to seventeenth century; Seated Personage, Chinese, Ming dynasty.	Purchase.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
PAINTINGS — <i>Continued</i>	*Portrait of Two Boys, by Il Tintoretto.	Purchase.
	†Portrait of Annie G. Lang, by William M. Chase.	Purchase.
SCULPTURE.	*Stone relief, Lion of Saint Mark, Venetian, second half of sixteenth century.	Purchase.
	†Bronze statuette, Boy and Turtle, by Henri Crenier.	Purchase.
	†Gilt-bronze statuette, Female Figure, by H. A. McNeil.	Purchase.
	†Bronze statuette, Nymph, by Edmond T. Quinn.	Purchase.
	†Terracotta Head of a Peasant Woman, by Jules Dalou.	Purchase.
TEXTILES.	†Embroidery, representing Christ and the Apostles, Armenian, seventeenth century.	Purchase.
	†Brussels bobbin lace, Point d'Angleterre, Flemish, about 1750; two pieces of Venetian Point lace, seventeenth or eighteenth century; fragment of a flounce, Point de France, Italian (Burano), nineteenth century.	Gift of Mrs. Edward S. Harkness.
	†Piece of black lace, Spanish, eighteenth or nineteenth century.	Gift of Mrs. Russell Wellman Moore.
	†Lace scarf, Spanish, early nineteenth century.	Gift of Mrs. John C. Gray.
WOODWORK AND FURNITURE .	*Paneled room, English, Wren period, about 1725.	Purchase.
ANTIQUITIES — EGYPTIAN. . . . (Sixth Egyptian Room) (Eighth Egyptian Room)	Blue glaze sistrum, twenty-sixth dynasty; alabaster toilet palette and two colored green glass vases, Empire period.	Lent by Mr. J. Pierpont Morgan.
CERAMICS. (Wing F, Room 5)	Large majolica vase, Florentine, fifteenth century.	Lent by Mr. and Mrs. V. Everit Macy.
METALWORK. (Floor II, Rooms 22 & 23)	Thirty-three pieces of silver, European and American, sixteenth to nineteenth century	Lent by Hon. A. T. Clearwater.
(Floor II, Rooms 22 & 23)	Silver coffee-pot, sugar bowl, creamer, teaspoon, and two salt spoons, maker, John Hutton; two silver cups, maker, G. Boyce — American, early eighteenth century.	Lent by Mr. John Van der Poel.
PAINTINGS. (Wing F, Room 23) (Wing F, Room 8)	Hunting Dogs, by Gilbert Stuart; Portrait Group of the De Ruyter Family, by Bartholomeus Van der Helst.	Lent by Mrs. F. de R. Weissmann.
(Floor II, Room 13)	Miranda, by Louis Loeb; Sunset, by Ralph A. Blakelock.	Lent by Mr. George A. Hearn.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART**
FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Ass't. Secretary, at the Museum.

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6.00 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 5 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.